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ABSTRACT

Each of the seven study guides combined in this packet provides a lesson that includes a reading or descriptive narrative of the topic, along with teaching objectives, questions to consider, and suggested classroom activities. Topics covered are: (1) "Introduction to the Concept of Folklife"; (2) "Southern Gospel Music and Song"; (3) "No Brag, Just Plain Fact: Our BBQ is Best: Wilton Hickory Chip BBQ's Ramah and Vernon Cook"; (4) "Don Nix: Saddle Builder and Cowboy Poet"; (5) "Beautiful, Long Lasting, and Warm: Quilts"; (6) "A Straight Words Man: Bob Young"; and (7) "Raymond Cleghorn: Woodcarver." Bibliographies of suggested readings for lesson extensions are included. (MM)

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TRAHC FOLKLIFE STUDY GUIDE ©
INTRODUCTION TO THE CONCEPT OF FOLKLIFE

The reading for this guide is for the teacher who can then plan a lesson on the subject in the way that is best for the individual class. The goal is to explain that everyone has folklife and that we all have traditions, though one person's traditions may differ from another's. The reading is the Folklife Program's introductory article in TRAHCS.

Objectives:

1. The student will identify two kinds of folk, folk groups, and folklife.
2. Identify one tradition within the student's own folk groups and explain how that tradition was passed on.

Student Questions:

1. What is a folk?
2. Name two folks that you know personally.
3. What is a folk group?
4. Name two folk groups that you belong to.
5. List all the kinds of folk groups you know personally.
6. What is folklife?
7. Name two kinds of folklife you share in the two folk groups you said you belonged to.
8. If there is folklife in your folk group that is so important you have to pass it on, what is that called? (tradition)
9. Name two traditions in the folk groups you belong to.

Activities:

- Folklife Shoe Boxes
  Have students bring small objects (that can fit in a shoe box) from home that they think represents a kind of folklife in their homes and communities. Have the students explain the object on a card or slip of paper answering these questions:
  - what the object is
  - where the object came from
  - how the object is a kind of folklife.

  Attach the identification slip or card to the object and place it in a shoe box. Arrange all of the boxes into a folklife display. Examples of items: a quilt patch, paper airplanes, jumpropes, lucky charms.
- Have students bring in objects from home that are a part of their families' folklife. Examples include: quilts, handmade baskets, family bibles, wooden chains. Have students write a short report on the object: what it is, where it came from, what it is used for, and how it is a part of the families' folklife.
- Have students interview adults about the games and activities they engaged in as children. Use a form that would let the interviewer record:
  - the student's name
  - the date of the interview
  - the name of the person interviewed
  - the age of the person interviewed
  - a list of the games and activities the adult participated in.
  - a full description of one activity

  Have the students bring in their completed interviews and discuss, compare, and contrast the information collected. Then have the students interview each other about their games and activities, using the forms used to interview adults. Discuss, compare, and contrast those with the adult games. Organize the information according to the kinds of games played and make a display of the forms or put in a notebook of children's folklife.

TRAHC's FOLKLIFE PROGRAM:

One day...

A rainy Texarkana morning greets me with the alarm this morning. I get out of bed and shuffle to the kitchen to make that all-important cup of coffee. Mug brimming with"black gold," I pad to my desk and sit in front of a bookcase filled with such books as Viewpoints of Folklife, Handbook of American Folklore, and Cultural Conservation: The Protection of Cultural Heritage in the United States. I reach for a stack of white sheets of paper printed with lots of spaces for me to fill in: Name, Address, Birthdate, Birthplace, and Skills. I am going to write about Raymond Cleghorn, a woodcarver who lives in Ashdown, Arkansas. I fill in the spaces on a white sheet to create a short biography on this man, and pause when I come to the part of the sheet that instructs me to: "Describe informant skills: how relates to community, (and) tradition..." This is what I write:

Raymond Cleghorn was born in 1935 near Foreman, Arkansas. He had been around wood all of his life in the woods and at various sawmills, and he also spent time with his uncle in his blacksmith shop. As a boy, Raymond was ill many times, and he would have to stay at home. He helped his mother, piecing quilts, and he also grew interested in her embroidery. During this period of time, Raymond's mother gave him a pocket knife and encouraged him to whittle as another way of keeping occupied while sick. Raymond started carving, and at age seven he carved an ox hauling a cart. This cart is his mother's pride and joy and she still likes people to see it.

Raymond's tool of choice is still the pocket knife, but his first woods were the pine boards from the apple crates the Cleghorns used to carry their groceries home. Over the years, however, Raymond discovered the soft and light properties of cypress knees, and cypress is his favorite wood to work with. Hist first

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products were such toys as guns and "bean-flips" (slingshots). Today Raymond carves a wide variety of animals, from bears to quail; nativity scenes, and farming scenes, and he uses woods native to Arkansas.

This is the work of the folklorist, one who is trained to document and report on people who are practicing skills that they acquired in informal situations through observation and example. My essay, based on an interview with this woodcarver, will be coded and filed, as a part of TRAHC's new Folklife Program in which we explore, identify, and document traditional culture in southwestern and western Arkansas.

What is Folklife?:

When you hear the words "folk," "folklore," and "folklife," you may conjure an image of an elderly couple living on a forgotten mountain, sitting on the porch of a dilapidated wooden frame house, singing old ballads, drinking homemade liquor, and quilting quilts. Your mental image is partially correct, for folk, folklore, and folklife are all around us as we live and breathe. But folk are people like you and me, your car mechanic, and those imaginary people on that imaginary porch. The term "folk" may also be used in the plural, and according to folklorist Alan Dundes, "the term 'folk' can refer to any group of people whatsoever who share at least one common factor." In other words, two or more people who share something in common are called a folk group.

Arkansas is home to many folk groups, be they familial, occupational (loggers, paper millers, lawyers, TRAHC staff), ethnic (African-American, Chinese, Hispanic, Anglo-American), or social (Arkansas Razorback fans). And when folks like you and me do things in our folk groups that we have learned - not from books, classes, workshops, or video, but by watching and imitating the activities of the more experienced people in our folk groups, we are engaged in "folklore," or "folklife." Examples of folklife might be: learning to pitch horseshoes or washers by "hanging out" with more experienced players; learning to weave a basket out of white oak strips by watching your mother, doing household chores; learning from fellow workers that you have staff meetings every week; and singing gospel music at church.

As soon as activities like these are practiced year in and year out and are shared with the newer members of the folk group, that folklife become a tradition. Pitching horseshoes or washers every Fourth of July, eating blackeyed peas and cornbread every New Year's Day, jumping rope in the school yard every morning before school begins, and using a lucky pen to take a test - all of these are examples of traditions that may be a part of our lives right now. Traditions are the folklife that you think is important enough to your folk group to be passed on.

The "folklore" gave rise to the term "folklife." On 12 August 1846, readers of the magazine The Athenaeum came across an article written by an Ambrose Merton saying "Your pages have so often given evidence of interest which you take in what we English designate as Popular Antiquities, or Popular Literature (though bye-the-bye it is more a *lore than a literature and would be most aptly described by a good Anglo-Saxon compound, Folklore, the lore of the people*)..."

In actuality, Merton was a gentleman named William Thoms, and in his article he enumerated his understanding of what the study of folklore might include: manners, customs, observances, superstitions, ballads, proverbs, etc.. It was a perfect term to describe the Household Tales collected and published by Brothers Grimm in 1812; the descriptions of Native American traditions in the 17th and 18th centuries, and even the legends found in the Bible. And over the years students of folklore altered this basic definition to the point that by 1949 there were twenty-one definitions of folklore printed in The Funk and Wagnalls Standard Dictionary of Folklore and Mythology.

Though the definitions were different to a certain degree, there was at least one common thread binding them together, that folklore is learned informally, usually in face to face situations in which skills, beliefs, and knowledge is passed on by word of mouth, and through observation and imitation.

The word "folklife" came into use in the 1930s as a result of an older movement in Scandinavia to explore and celebrate traditional ways of life in that region of Europe. Use of the term extended to the United States over thirty years later and today it is applied to all aspects of life that are passed on within a folk group, be these aspects of life verbal (stories jokes), material (buildings, furniture, toys, food), customary (eating certain foods at certain times of the year, celebrating holidays in specific ways), belief-oriented (religious expression), motion-related (special gestures, dance), or expressed in music and song.

Folklife is the collective wisdom of a group of people, expressed in forms that the group feels are good, beautiful, and useful. Folklife's value has been recognized in the United States with the passage of the American Folklife Preservation Act of 1976 (P.L. 94-201, 86 Stat. 1129, 20 USC 2101).

Meanwhile, back in Arkansas...

The history and study of folklore and folklife is complex, but there is at least one simple fact, and that is that academics and laypeople have had a long-standing interest in the traditional expressions of people - expressions that are at once artful and able to illustrate pride in heritage. In Arkansas, that long-standing interest made the Ozarks a popular region, and the Ozark Folk Center in Mountain View was established to celebrate Ozark heritage through programs and exhibits. Traditions are alive and well in Arkansas, and they extend well into the corners of the Natural State.

In 1984, folklorist Mike Luster explored traditions in

southwestern Arkansas to enhance the Quadrangle Festival produced by the Texarkana Museums Systems. He found an area rich in music and art, and by this we do not mean paintings, sculpture, and opera. Rather, we are talking about the things that people make that the members of their folk groups feel are both beautiful and and functional, like a basket woven from strips of white oak and used to hold laundry; gospel songs sung to celebrate God; chair bottoms made from split wood; paper airplanes and paper "fortune tellers" made for entertainment during school-time breaks; and country songs played on the guitar and sung for entertainment at the home hearth. These traditions may very well be alive in 1990, and it will be the job of the Folklife Coordinator with TRAHC's Folklife Program to find out.

And here we are...

Our work in a Folklife Program requires research in and out of the library and community. We locate tradition bearers, using such community resources as storekeepers, police officers, ministers, and even the phone book, and we interview tradition bearers in a variety of situations, from homes to main street shops and offices. We tape record many of our interviews and we take photographs of the people we talk with, usually as they practice their traditional skills. We take notes as well as talk with the person, but the work doesn't end with that. For we have to make our work accessible to people who are interested in the traditional culture of our area. This is done in two ways. First we index or transcribe the tape recording we made of the interview; we identify the scenes we photographed, once the film has been processed; and we write reports on the tradition bearer and his or her skills.

Secondly, we may develop a program in which traditions can be shared in a more direct way, to a number of people all at once, say through concerts of traditional music and dance, exhibits of a traditional artist's work, demonstrations where a tradition bearer demonstrates his or her traditional skills, and, with the aid of the folklife coordinator, talks with visitors about his or her skills, how they are done and what they mean to the tradition bearer.

The first way is mandatory, while the second is not. At TRAHC, the work of the Folklife Program will take both tacks as the staff and I create a place to store tape recordings, photographs, and reports, and as we develop programs to highlight the rich traditional culture of the region.

The TRAHC Folklife Program is made possible by grants from the Winthrop Rockefeller Foundation; the Arkansas Humanities Council and the National Endowment for the Humanities; the Arkansas Arts Council, an agency of the Department of Arkansas Heritage, and the National Endowment for the Arts; the Folk Arts Program, National Endowment for the Arts; and TRAHC members.

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TRAHC FOLKLIFE STUDY GUIDE©
Southern Gospel Music and Song

Objectives

- The student will define Southern Gospel music and song.
- Given a situation in which gospel music is sung, students will infer the functions of Southern Gospel singing.
- Students will trace the basic development of Southern Gospel music and song from the 17th century to today.

Reading

Every Friday night, friends gather for food, fellowship and song at the Corinth Baptist Church in the Rocky Mound community of Magnolia, Arkansas. Men and women of all ages and from a variety of occupations are bound together by a love of God which they express by singing gospel songs, commonly called "Southern Gospel."

At about 5:00 p.m., these friends drive into the yard by the small white church, and park between the church building and the fellowship hall. People bring various covered dishes of food for a 6:00 p.m. potluck supper of biscuits, vegetables, casseroles, relishes, cake, pie, and fruit, to be washed down with soda pop, iced tea, water, or coffee. The food is laid out on a counter that separates a kitchen from the rest of the fellowship hall. Everyone joins in prayer before they get in line to select their food, get a drink, and sit down to eat and talk with friends at long tables in the hall.

After the meal, the group turns to their main activity, singing. They put away their dishes and get two books: the Stamps-Baxter Special Anniversary Edition of Gospel Songs, and the blue hardbound Church Gospel Hymns.

Books in hand, the men and ladies go to a squared-off horseshoe of folding chairs in the hall. They face an old upright piano and a lectern where one of their number will stand and lead the group in a second prayer, giving thanks for food and asking God to bless the singers and their loved ones. After this, the person at the lectern reads announcements about other groups of people meeting to sing, as well as any information about the health and welfare of friends amongst the group. The main activity, the singing, begins when the announcements are over. Each person seated in the horseshoe will select a song from the song books. Rotating around the room, individual singers will stand before the lectern and ask one of the group to accompany the singing on the piano. The singers will announce their selections, not by song title, but by number. For example, the leader might say, "We'll turn to number 40 in the blue book", and the singers will take their blue book and turn to the 40th selection in the collection.

The song leader asks the piano accompanist to begin playing. The pianist plays a few measures to begin the song and the singers join in when the song leader motions for them to do so. All at once the singing begins in a rich four part harmony: soprano, alto, tenor, and bass:

If sometime you'd like to correspond
with Jesus,
And you don't know just exactly what to do
Let me tell you how you can write Him a letter
For the Savior wants to hear a word from you.

Prayer is a letter, a letter to God
Some are to praise Him and many to confess
But before you try to send it on its journey
You must be sure that you have the
right address.

Picture yourself standing behind one of the singers and look over his or her shoulder. See how the musical notes are written? The notes have shapes: diamonds, squares, half moons, circles, and triangles. These are called shape notes, and each shape stands for a different note on the musical scale, doe rey me fa so la tee doe. These notes were first published in 1846 by Jesse B. Aiken, a Philadelphian, in his song book The Christian Minstrel. But gospel music goes back further than 1846 in the United States. It came with the early colonists, the Puritans.

The colonists' sacred song texts came out of the Bible and they used only a few tunes for their songs. Their congregations learned and sang the songs by first listening to the song leader recite or sing the first line of the song. They would then sing the line and repeat the process for the second line through to the end of the

song. This is called "lining out," and it is often used in African-American churches today.

In the 1700s, another method for learning to sing sacred music was born: the singing school. Developed in New England, and brought all over the country, including the South, singing schools were conducted by traveling singing school masters who would set up their schools just after harvest time. The singing school would last anywhere from one to three weeks. Participants would learn how to read the music they already sang according to four notes written in the shape of diamonds. The students, ranging in age from child to senior citizen, learned harmony, how to identify key and time signatures, and songs. At the end of the singing school, the participants would put on a program for their community, presenting to the public their new skills.

Between the 18th and 19th centuries the four note system of singing was replaced by the seven note system that is used the world over today. In many communities learning the seven notes in a singing school became a tradition. Participants would eagerly await the school and the opportunity to sing endlessly from singing books published on an annual basis. Outside of the school, singers would gather at church for an all-day-singing-with-dinner-on-the-grounds where participants would sing by the song books and partake in homemade foods set out on long tables on the church grounds. Such practices are very much alive in Arkansas today.

By the late 19th century, singing schools and public singings (also called "conventions") were a common activity in southwestern and western Arkansas. Many of those schools and conventions nurtured singers of exceptional talent and spiritual dedication. These singers formed quartets, giving public appearances throughout the state, region, and even country. One of the first quartets, the Stamps Quartet, was founded in 1910 to tour the country to sing and to sell song books published by the Stamps Publishing Company. The company, however, did not forget its roots in the convention music, and regularly advertised its own singing school. The Stamps Company once had an office in Little Rock, Arkansas, and the company is still popular amongst those singers who attended "the old fashioned singing school."

The sound of the quartets was highly syncopated, tight in harmony, and accompanied by a piano. The music became very popular, particularly in the South. For Southerners, it was "their" music; it was the Southern Gospel sound. The style of singing was called "gospel boogie" by some, recalling a song by Lee Roy Abernathy. From the Stamps Quartets, many professional quartets were born, including the Blackwood Brothers, the Florida Boys, and the Statesmen. Some popular groups in Arkansas are the Gospel Chimes of Texarkana, the Hawkins Family of Hot Springs, and the Hinshaw Trio, also of Texarkana.

Over the years, many singing schools have been dissolved. In Arkansas there are a few, like the Jeffress School of Music held throughout the South by the Jeffress family of Crossett.

Why has this kind of music survived? First, it is a music that many Southern Christians enjoy singing and listening to. They like its rhythm and tight harmony. Second, they like the Christian messages of the songs. Kathy Hendrix who sings with the Gospel Chimes says: "When we pick out a song [to sing in public], we pick one that's got a nice tune, but what we like to do is pick one that has ...a ...specific meaning, that when you listen to the song you don't have a whole lot of doubt in your mind with what the song means."

Druella Pipes sings with the Hinshaw Trio. The trio was formed by singing school master, gospel music promoter, and convention enthusiast Earl Hinshaw. It is an outgrowth of the Hinshaw Quartet founded in 1932. Dru agrees with Kathy Hendrix, saying that "to the singer, music itself is a form of worship."

For people like the singers in Magnolia, Arkansas and others across the state, Southern Gospel music and song is a type of ministry that gives them peace of mind as they testify about what God has done for them. Developed in England and transmitted through the colonies through shaped notes and singing schools, Southerners embraced the music and its message. They made the music their own with tight harmony, syncopation, and piano instrumentation. The singers maintained the message of Christ; they share it in song.

Questions About the Reading

1. Where is Corinth Baptist Church located?
2. What do friends do every Friday night at Corinth Baptist Church?
3. Who attends the Friday night event?
4. What is the order of activity at Corinth Baptist Church on a Friday night?
5. What are the titles of the two song books used on Friday night?
6. How do the people in Magnolia sing the songs from the song books?
7. What are "shape notes?"

8. What was the title of the song book in which shape notes were first published on a seven note scale?
9. When was the above book published?
10. Where was the above book published?
11. Who were some of the first singers of gospel music in the United States?
12. How did the early gospel singers learn and sing their songs?
13. What is a singing school?
14. How does a singing school work?
15. What is an all-day-singing-and-dinner-on-the -grounds?
16. What is a singing convention?
17. What did singing schools and conventions do for many talented singers?
18. What is "gospel boogie?"
19. Name some of the professional quartets that came after the Stamps Quartet.
20. Give two reasons why Southern Gospel music has survived.

Some Activities

1. *Exploring the literary nature of Southern Gospel lyrics:*
   Obtain one or more copies of a Southern Gospel song book. Photocopy selections from the book and give each student a song. Analyze each selection for grammar and poetic construction.

2. *What was it like when...?*
   Conduct research at your state, regional, and/or local historical society and/or archive for any documentation (visual, written, aural) of gospel singing schools and conventions. Locate where these activities took place. Research and infer what life was like for people in those communities at that time.

3. *What is it like now?*
   Students survey newspapers to identify gospel music activity in the communities represented by the paper. Plot out the locations of gospel music events on a map.

4. *Singing Southern Gospel by "the old shape notes":*
   Students and teacher identify people in their communities who learned to sing gospel music by the shape note method. Ask a few of these individuals to visit the class and interview them about their experiences singing Southern Gospel music. Ask them to sing for you, and perhaps teach a simple song "by shapes."

Additional Reading

Doss, Curtis. 1956. "Prayer is a Letter," in Gospel Truth. (Dallas, TX.: Stamps Quartet Music Company, Inc.) Page 16.

McLemore, B. F. 1988. Tracing the Roots of Southern Gospel Singers. (Jasper, TX.: B. F. McLemore.)

Montell, William Lynwood. 1991. Singing the Glory Down: Amateur Gospel Music in South Central Kentucky. Lexington, KY.: The University Press of Kentucky.)

Terrell, Bob. 1990. The Music Men: The Story of Professional Gospel Quartet Singing. (Asheville, N.C.: Bob Terrell Publishing.)

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TRAHC FOLKLIFE STUDYGUIDE ©
NO BRAG, JUST PLAIN FACT: OUR BBQ IS BEST
WILTON HICKORY CHIP BBQ'S RAMAH AND VERNON COOK

Objectives:

1. The student will identify the folk group that passed the tradition of barbecue on to Mrs. Cook.
2. The student will describe how Mrs. Cook prepares barbecue.
3. The student will explain how barbecue is a traditional skill for Mrs. Cook.

On Foodways:

Traditional foodways consist of the ways we prepare, eat, and share food. They are a distinct part of our folklife and heritage, whether the food be barbecued, baked, fried, stewed, broiled, steamed, sweet, spicy, tart, or plain. People have been preparing foods according to recipes that have been passed on in the traditional manner for years. In the South, some of the hallmarks of that preparation are in the regional fruits and vegetables, some of which are African in origin (i.e. okra and tomatoes), others Native American (corn), the combination of spices and the lengths of time taken to cook certain meats and vegetables. And while some foods provide biological nourishment, the ways we prepare and share food has a powerful social function. For foods are an expression of how we see ourselves in relation to our families and communities, our most common folk groups.

Suggested Readings:

Ford, Gary D. "Barbecue, " in The Encyclopedia of Southern Culture, Charles Wilson and William Ferris (eds). (Chapel Hill, N.C.: University of North Carolina Press, 1989. p. 676.

Tannahill, Reay. Food in History. (New York: Stein and Day), 1973.

Yoder, Don. "Folk Cookery," in Richard M. Dorson, (ed.) Folklore and Folklife: An Introduction. (Chicago: University of Chicago Press), 1972. pp. 325-350.

Student Questions: On the Story:

1. What is the name of the barbecue stand?
2. Who runs the stand?
3. How did Mrs. Cook learn to barbecue?
4. How does Mrs. Cook prepare a sandwich?
5. Where did Mrs. Cook grow up?
6. Why was Hickory Chip started in the first place?
7. What makes Hickory Chip sauce special?
8. What makes Hickory Chip barbecue special?
9. Describe the Hickory Chip barbecue pit.
10. What kinds of meat do the Cooks barbecue?
11. What does a piece of barbecued meat look like?
12. What kinds of meals do the Cooks serve?
13. What is a "Po' Boy?"
14. Why do the Cooks like to maintain personal contact with their customers?

Student Questions on the Tradition:

1. From which folk group did Mrs. Cook learn barbecue? - family.
2. How is barbecue a traditional skill for Mrs. Cook? - Mrs. Cook learned to barbecue by observing her father and she later imitated what she saw and practiced barbecuing and making barbecue sauce.
3. Why do you think the ingredients of barbecue sauce are a secret? Perhaps Mrs. Cook doesn't want anyone to duplicate the sauce and sell it for their own profit. She might be a person who believes that old family recipes become more special and appealing when they have secret ingredients.
4. Why has Hickory Chip BBQ become a Wilton, Arkansas tradition? - Because it is famous and so many people go there on a regular basis.

Student Activities:

1. For those of you whose families barbecue, find out how the cook in your family learned to barbecue. Try to collect the cook's recipe for barbecue. Find out and write out:
   - what the ingredients of barbecue are.
   - what occasion or occasions barbecue is made and served.
   - what other foods are served with the barbecue.

   Bring your descriptions to class and compare and contrast them with the other students. You may want to make up a barbecue menu or class barbecue cookbook.
2. For those of you who don't barbecue, ask the cook at home to tell you about any family recipes he or she prepares. Write out the name of the recipe. Describe:
   - the ingredients of the recipe.
   - when the recipe is served.
   - who first used this recipe.
   - where the recipe comes from.
3. Make a class cookbook from your recipes. If your class has access to a kitchen, you may want to try and prepare some of the recipes and have a family recipe taste party.
4. Given the description of how meat is barbecued, design your own barbecue pit. Keep in mind that:
   - there must be room in the pit to burn wood.
   - there must be room in the pit to allow smoke to circulate and surround the meat.
5. You have just been given a one room building to start your own barbecue kitchen and stand. Design your kitchen, showing where you would store food, prepare the sandwiches, and clean up.

6. If you had your own barbecue stand, what kinds of meals would you serve? Design a menu that could be put up in a barbecue kitchen/stand.

Reading:

Mrs. Ramah Cook is a very busy woman who has a sense for business. On Highway 71 just north of Ashdown, her barbecue sign displays the fact of this woman's success: "No brag, just fact..." the best barbecue around. Welcome to Hickory Chip BBQ in Wilton. Inside a small building Ramah will be sitting or working on food that she keeps stored in the refrigerator and warm in a small steam table. Her husband Vernon may be in the smokehouse next door where pork and beef are cooked with circulating smoke generated from fire from a few well selected sticks of hickory supplied by an anonymous logger. When a customer comes for barbecue, he or she place the order with Mrs. Cook or Mr. Cook through a small sliding window at the front of the kitchen. Mrs. Cook likes the personal approach to sales, and everyone in Wilton knows her and her barbecue. With order on paper, Mrs. Cook will get out hamburger buns and put them on a grill for a minute or two. She can then reach over to a steam table lid, lift it up and dish out some chopped beef or pork on the grill to heat it up a little more. Once the bun and meat look ready, she'll spread barbecue sauce onto the bun, put the meat on over that, close the bun, wrap it in wax paper, and give it to the customer along with a drink and perhaps some french fries that Mrs. Cook can cook in the small deep fryer next to the wall and steam tables.

Mrs. Cook's father, Joe Austin, barbecued a lot when Mrs. Cook was a girl growing up in Horatio, Arkansas. Mrs. Cook remembered how her father relied solely on the smoke to do the cooking, and she recalled how he used a variety of spices in his sauce. As an adult, Mrs. Cook worked in a number of ventures, perfecting the sauce (the ingredients are a secret) and the cooking technique.

Around 1958, Mr. Austin was recovering from a heart attack that limited his active life. Mrs. Cook took care of both her parents, and to help her father, she built him a barbecue pit and restaurant or "to-go" stand. This is how Hickory Chip came to be, and Mrs. Cook and Mr. Cook have been running it since 1974.

The secret of the taste in the sauce, a secret recipe begun with Mr. Austin and perfected by Mrs. Cook. The sauce is tangy with a flash of hot. It is reddish brown, thick, and there is a hint of smoke flavoring. Mrs. Cook nor Mr. Cook cook with the sauce already on the meat. For barbecue doesn't lie in the sauce: it is in the method of cooking the meat and then applying the sauce.

Mrs. Cook designed the Hickory Chip barbecue pit. It is made of sheet metal and is roughly 20 feet wide and 4 feet tall. The meat is placed on a rack and smoked with a minimal amount of hickory ignited underneath to create just the right amount of smoke circulation through the pit. The meats are wrapped in foil once they are smoked, and they stay on the rack in the pit until they are completely ready for removal and use. The Cooks use a temperature gauge to monitor the meat, and a well cooked piece of meat will have a reddish brown outer ring surrounding a very light gray middle.

Mrs. and Mr. Cook chop their meat by hand. They keep their business small in order to maintain personal contact with customers who come from all over the country to eat Hickory Chip Barbecue, and to maintain consistent high quality of their product.

The Cooks serve a variety of meals. They sell sandwiches on a bun: beef, pork, hot links, ham, ham and cheese, cheeseburgers, and hamburgers. They make larger sandwiches called "Po'Boys" that consists of the same ingredients as sandwiches, but are served in rolls to make about a sandwich and a half. Hickory Chip features lunch plates made up of a serving of barbecued meat and two vegetables. Most people like beans and potato salad, but one can also order french fries, cole slaw, or hot links.

The Cooks have stories about their customers. One time a man came to the barbecue at 7:00 in the morning. He wanted a large Coca-Cola, but he only had a $100 bill. The barbecue was not open, but the man got his $1 soda, and 99 one-dollar bills in change!

Hickory Chip Barbecue has become a Wilton, Arkansas tradition that is known from New York City to New Orleans. Luckily for many of us, it is just down the road.

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TRAHC FOLKLIFE STUDY GUIDE ©
DON NIX: SADDLE BUILDER AND COWBOY POET

Objectives:

* Students will identify an occupational tradition in the region.
* Students will list the essential parts of a saddle.
* Students will describe how Mr. Nix learned to build saddles.

Questions on the Story:

* What are two of the oldest professions in southwestern Arkansas?
* Define "veterinarian."
* Locate Colorado on a United States map. How far is it from Texarkana? If your map is detailed, locate Durango, Colorado. How far is that town from Texarkana?
* What is a "sprain?"
* Define "saddle."

Questions about Mr. Nix:

* Who were Mr. Nix's grandparents?
* Where was Mr. Nix born and raised?
* What did Mr. Nix learn from his grandfathers?
* How did Mr. Nix learn to do minor horse "doctoring?"
* What kind of horses does Mr. Nix raise?
* How did Mr. Nix learn to make saddles?
* What is Mr. Nix's poem about?
* How are Mr. Nix's skills traditional?

Activities:

* A Quarter horse, a Morgan horse, and an Arabian horse are all kinds of horses. Each kind of horse looks different. Find out what each horse looks like and talk about the differences. Speculate on the uses of each kind of horse.
* If the public library carries the magazine Western Horseman or any other periodical aimed at cowboys/cowgirls and ranching, photocopy the Table of Contents, an article of your choice, and (if available) a poem. Copy these for the class and read them together. Discuss the variety of topics riders, ranchers, and cowboys and cowgirls are interested in. Discuss in detail the contents of the article and the poem. Discuss the construction of the poem.
* Look up the development of the saddle. Discuss the many kinds of saddles and their purposes. Explore the many parts of the saddle.
* Have an area rancher come into class and ask him or her questions about how he or she got into ranching and what goes into running a ranch. If the rancher can do it, have him or her bring a cowboy or cowgirl to meet the class. Ask the cowboy or cowgirl questions about his or her life and work.
* What do you think a "cowboy state of mind" is? Discuss this with the class.

Reading:

Cowboying and ranching are two of the oldest professions in the region. Cowboys brought horses through the Texarkana area on their way to Texas and ranchers who stayed in the area raised horses to sell to those who also decided to stay in Arkansas.

Don Nix was born in 1953. He was raised in Texarkana. Mr. Nix's grandparents were stock men, and Mr. Nix listened to their stories about their experiences. His paternal grandfather, Booker Nix, cowboyed for the Department of Agriculture in Durango, Colorado. The grandfathers were also their own veterinarians, and for Mr. Nix, this lore came in handy. But Mr. Nix regrets not learning all of what he heard: "I wish now I'd paid more attention to them because basically [one grandfather] was one of the best old-time just run-of-the-mill vets that they had - they couldn't afford vets so they knew all those cures. And I grew up listening to all that. And... when I began to get horses and got old enough to be interested in horses and animals and stuff, I couldn't afford the vet so I became my own vet. And it kind of evolved into where I was doing vet work for other people... doctoring their animals when they had sprains and things, giving them shots."

Mr. Nix raises about 4 horses - a Quarter horse, a Morgan and an Arabian, to name some the breeds. He uses them for his pleasure as well as for his work as a mounted sheriff.

Mr. Nix is also a history student and is very knowledgeable of his cowboy history, right down to the saddles. In 1984, Mr. Nix wanted an old-time A-fork saddle that could fit him, and he set out to find one. An A-fork saddle is a saddle with a frame, or tree that is shaped like an "A" with a square top. This kind of saddle was the kind working cowboys before 1900 like the best. Mr. Nix found a broken down A-fork saddle, but he couldn't afford to have it repaired. So he did it himself. Mr. Nix had been making things out of leather so he had some experience working with the materials and the tools. He examined other saddles and their construction, and then repaired them. This practice enabled him to rebuild the A-fork saddle.

Friends started bringing Mr. Nix saddles to

work on, and he found that working on and building saddles is: "...a never-ending learning process for the fact that there's always something new coming up - you'll find a saddle that's made by a different maker and [people were constantly bringing in old saddles to be repaired]. And everything was different on each one."

A saddle is a frame that is covered with many different parts. The foundation of the saddle is called the tree, and these are made up of wood, sometimes fiberglass or heavy duty plastic. Mr. Nix's trees are made of poplar and are covered with rawhide. From the tree the saddle builder creates the ground seat, which is where the rider sits in the saddle. The tree has a space in the center, the ground seat itself is started with a piece of metal and then layered with leather to create the shape of the seat as well as to provide the padding desired by the rider. Then the saddle builder proceeds to create the rest of the saddle by layering it with leather, stitching, and nailing the attachments such as rings and stirrups.

Mr. Nix's saddles are usually saddles for cowboys to use in their work. He himself likes a saddle with a tall back that can hold you in the saddle. Some of Mr. Nix's saddles have designs carved into them, but this is not very common in a working saddle. Mr. Nix uses a special knife to carve the designs in his saddles. He also uses dies, devices for stamping - making raised patterns - on the leather.

Mr. Nix thinks that a "cowboy" is a way of thinking about things and living. He likes to talk about being a cowboy, and he writes poems about being a cowboy. Cowboys often write poetry as a way of entertaining themselves and their cowboy co-workers. Nowadays, many cowboys perform their poetry in concerts or gatherings. Mr. Nix has performed his poems, such as the one below, in Nevada, Oklahoma, and Arkansas.

Short Horses

Not so many years ago
When I was bold and young
I thought that all good horses
Had to be tall and high strung

A man had to ride a horse
Befitting to his size
A big man riding a short little horse
Was a sight I'd quickly criticize

I just could not imagine a reason
For me to ride
A horse that was gentle, slow
And on the smallish side

Now time has begun to take its toll
And it's really begun to hurt
When for reasons unknown I come unsaddled
And wind up head first in the dirt

So I've been thinking and reconsiderin
About them horses wild and tall
If I was to start riding them
Short horses
I wouldn't have so far to fall

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TRAHC FOLKLIFE STUDY GUIDE ©
BEAUTIFUL, LONG LASTING, AND WARM: QUILTS

Objectives:

- Students will define "quilt."
- Students will name the parts of a quilt.
- Students will identify how quilting is a tradition in at least two instances.
- Students will list the steps of making a quilt.
- Students will describe how quilting can be a social activity.

Questions about quilts and quilting:

- What is a quilt?
- What are the parts of a quilt?
- How is a quilt made?
- What is "piecing?"
- How do you piece a quilt?"
- What is a quilting frame?"
- What is the difference between quilting and "tacking" a quilt?
- What is a quilting bee?
- What are cards?
- What is an heirloom?

Questions about the quilters and the story:

- Why is a quilt like a blanket sandwich?
- How did Mrs. Zeola Geiger learn to quilt?
- How did Mrs. Betty Burgess learn to quilt?
- What does Mrs. Geiger remember about making filling (batting) for her quilts?
- Why does Mrs. Robbie Jones feel that small stitches are better stitches for quilting a quilt?
- Name two kinds of stitching shapes people can use to quilt their quilts together.
- Name three quilt patterns.
- Why do many hands make light work?
- How would a quilting bee be both a time for work and visiting with friends?

Activities:

- If the teacher or someone has a quilt that was made in a traditional manner, bring the quilt into class and lay it out so that everyone can examine it carefully. Calculate how many pieces it took to make the quilt top pattern.
  - count the pieces in one block
  - count up each different piece in one block
  - multiply those numbers by the number of blocks in the quilt.

  Then determine how the pieces of the blocks were measured out to fit each block. How many inches of one part of the design were needed to make up one block? Do they measure the same for all of the blocks? If not, determine where they are different and how the blocks stayed the same size throughout the quilt.
- Design your own quilt.
  - Draw out the quilt on drawing paper and color it according to your pattern.
  - Determine the number of pieces you will need to make your quilt, and categorize the pieces according to size, shape, and color.
  - Find out how much the materials to make a quilt cost, and make a budget for piecing, filling, and quilting a quilt.
  - Write a paragraph describing your quilt pattern and why you chose the pattern you made.
- Create a quilting design to hold your quilt together.

Reading:

What is a quilt? Is it a kind of a blanket? Is it a piece of art? Who makes quilts? How did they learn? How do you make a quilt?

A quilt is like a blanket sandwich. The first layer you see is usually the top. The top is made up of many blocks, constructed from numerous little pieces of fabric. The fabric has been pieced together in such a way as to create a pattern that may have a name like: Nine Patch, Grandmother's Flower Garden, Double Wedding Ring, or Log Cabin.

The second layer is the sandwich filling. It is filled with batting. The batting gives the quilt its thickness as well as its warmth. It can be made out of cotton or a man-made material that can be purchased from a fabric store.

The third layer that closes the sandwich is called the bottom. Often times the bottom is a pleasantly colored sheet or a solid colored piece of material.

The sandwich is kept closed by sewing or quilting it together. People who close quilts sew a design into the three layers of the sandwich. These designs could be curved like scalloped shells, or they could be very straight. Some people prefer to close their quilts with a series of well placed knots. This is called tacking.

All around southwestern and western Arkansas, people quilt. Most quilters are women, and most of them learned in the traditional manner by observing and imitating more experienced quilters in their homes and communities. Quilters come from all backgrounds; they can be old or young, they can be from different ethnic groups.

Mrs. Zeola Geiger is an African-American quilter from Wilton, Arkansas. This is her story: "We children would stand and look at (my mother) quilt...her and the older girls. And they would quilt and we just wanted to quilt too. ...and Mama just gave us a needle, some thread, and told us to go at it and we just quilt!"

Down the road, Mrs. Betty Burgess quilts in her craft shop or in her mobile home behind the store. Mrs. Burgess' father, Charlie Davis, learned to quilt when he was a boy. When he married, he taught his wife, Theda Davis, how to quilt. Mrs. Burgess was curious about her mother's quilting, but she had a hard time learning because she is left-handed. Theda Davis was right-handed, and the ways they quilted looked the opposite of what the other was doing. So Mrs. Burgess would try to close the quilt by making stitches when her mother wasn't looking. When Mrs. Burgess' mother saw what her daughter was doing, she approved of the neat, small stitches, and didn't remove the stitches.

When women like Mrs. Burgess and Mrs. Geiger piece their quilt tops, they take great care and time to make sure the pieces fit to make the designs they want. Mrs. Robbie Jones of Alleene tells us: "The pieces - you have to cut them out. I cut mine out piece for piece... and then that way I know they fit." Mrs. Burgess pieced quilts from rags, used clothing, and other kinds of fabric, such as feed and flour sacks. Today she likes to cut shapes - tulips, bells, stars and sew them on to pieces of fabric. This is called applique (appli-kay). Quilters like to use patterns that they grew up with such as the Log Cabin, Double Wedding Ring, or City Pavement. These patterns get their names mainly because when the pieces are sewn together, the blocks resemble log cabins wedding rings, or a sidewalk.

When the top is completed, it is time to work on the sandwich filling. Mrs. Geiger, and other quilters recall how they made the filling, batting, by taking cotton balls from the field, and having them cleaned (ginned). They would then take the clean cotton home and card it - make the balls into a large block of filling - scraping the balls against each other with two very stiff, rough brushes called cards. Now that you can buy batting in the store, a lot of quilters prefer buying batting to carding it at home.

Now it is time to put the sandwich together and close it. The layers can be placed in a quilting frame, a rectangular or round form that holds the sandwich in place. In a quilt frame, the quilt can be moved so that it can be quilted together one part at a time. Some people hang their frames from the ceiling in their homes, which they can then lower and raise with a pulley depending on when the quilt is to be worked on. Others might keep the quilt in a frame supported by sawhorses. There are quilters who do not quilt with frames, or they like to lap quilt, holding the quilt together with a lap frame that the quilter can hold in the lap.

It takes many stitches to close a quilt, and as the saying goes, "Many hands make light work." To make quilting go faster, and to have an opportunity to enjoy the company of friends, quilters may get together for a day or once a week to quilt. These gatherings have been called quilting bees and people have participated in them at least 100 years. Quilting can be a social activity for a group of people as well as a way of making quilting faster. Yet the quilters never forget that the way they will make or ruin it.

Many quilters feel that straight, small, and evenly spaced stitches are the best to use. As Mrs. Robbie Jones said, "If they're not like I'd like, I take (the stitches) out and I put them back in. I like the small stitches. ...To me it's just a neater quilt. As the old saying goes, "If you make large stitches, you'll get your toenail hung." But with mine, you won't... That's just the way we were taught to do it.

A quilt is a three-decker blanket sandwich that is beautiful, long lasting, and warm. Some people pass quilts on as heirlooms to remember family by. And on a cold night, they come in very handy.

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TRAHC FOLKLIFE STUDY GUIDE: ©
A STRAIGHT WORDS MAN: BOB YOUNG

Objectives:

1. The students will identify Mr. Young's traditional skill and four other kinds of verbal traditions.
2. The students will describe one way to learn the auctioneer's chant.

What is a "verbal" tradition?:

Verbal traditions are those traditions that rely on the spoken word. Jokes, riddles, and stories are examples of verbal traditions, but these are not the only kinds of folklife that rely on the spoken word. Sermons are a verbal tradition within the community of preachers; auctioneers' chants - the art of verbal salesmanship are another kind of verbal tradition - learned within the occupational folk group of auctioneers.

Suggested Readings:

Degh, Linda. "Folk Narrative," in Richard M. Dorson, (ed). Folklore and Folklife: An Introduction. (Chicago: University of Chicago Press), 1972. pp. 53-84

Stahl, Sandra K.D. "Personal Experience Stories," in Richard Dorson, Inta Carpenter, Angela Maniak, and Elizabeth Peterson (eds). Handbook of American Folklore. (Bloomington: Indiana University Press, 1983, 1986. pp. 268-276.

Student Questions about the Story:

1. Where does Bob Young live?
2. Locate Mr. Young's town on a map. What county does he live in?
3. What does Mr. Young do for a living? What is an auctioneer?
4. Who taught Mr. Young how to auction?
5. What is the name for the way Mr. Young learned to auction?
6. How did Mr. Young practice the auctioneer's chant?
7. How many auctions did Mr. Young do with Mr. Hatfield before he started auctioning on his own?
8. Why is Mr. Young a rare kind of an auctioneer?
9. Why is Mr. Young a "straight words" auctioneer?
10. How long has Mr. Young been auctioning?

Student Questions about the Tradition:

1. From which folk group did Mr. Young learn auctioneering? - other auctioneers.
2. How is auctioning a tradition for Mr. Young? - he learned by observing and imitating a more experienced auctioneer.
3. For Mr. Young, what makes a good auctioneer? - a good, strong voice.
4. For you, what makes a good auctioneer?

Class Activities:

- Ask an auctioneer to come to class to talk about his or her work. Ask him or her to show you how to put together a chant, and practice one with him or her. Have him or her explain how an auction works and have a mini-auction to auction off classroom objects (pens, paper, books). This would be an opportunity to discuss basic business and math concepts.
- Have students recite nursery rhymes and tongue twisters in a variety of rhythms. Discuss which rhythms make a particular rhyme or tongue twister sound "right," and explore which rhythms don't work and why.

Reading:

Bob Young of Nashville has had a variety of occupations: oil field welder, furniture salesman, and auctioneer. Auctioneering is his first love, even today as he now raises cattle. Mr. Young has been auctioneering since 1969 when he started learning the skills of verbal selling from auctioneer Denny Hatfield from Bartlesville, Oklahoma. The apprenticeship took place in Bakersfield, California, and as Mr. Young explained, he and Hatfield did 8 or 10 auctions together before Mr. Young called his first sale alone.

Mr. Young is one of a rare breed of auctioneers these days because he did not have to attend auctioneer's school. Today, auctioneers are required by law to attend auctioneers' school, and pass a test to get an auctioneer's license. Over time he learned to chant by repeating Hatfield's first lessons - taking a nursery rhyme and reciting it in a variety of rhythms. After Mr. Young felt comfortable with chanting rhymes, he substituted words to create rhythmic sales pitches. Mr. Young relates:

"And then after I felt good about being able to quote that [the rhyme]...I'd go down the road and I would sell telephone poles and light fixtures [to practice the chant]". According to Mr. Young,

"A good auctioneer...voice is one of the main things. Some people don't have a voice for auctioneering; it takes a good strong voice. And a lot of times the chant is something you work into.

"Now, there's different chants. There are some people that mumble, there's some people that speak out the words clearly, and everybody has a different effect. Now the type of chant that they...[teach] you a lot of times it, it may be a lot of mixture of mumbling or calling your words out - whichever suit you, it's more or less you have to fall on it, and I think there's a certain degree of natural talent that falls into this line of business."

Mr. Young is a "straight words" auctioneer who does not mumble in his chant, though once he gets into the chant he uses certain words to create the rhythm which are not clear. Getting into the chant is very noticeable for first Mr. Young describes - slowly - the item being auctioned. Once he finishes that moment of description, the voice and talk are paced and go faster until he breaks

into the chant, like a horse that breaks into a faster gait.

One of Mr. Young's specialties is car auctions. And an automobile auction is very different from a general merchandise auction. For one thing, the buyers and sellers are mostly car dealers who are looking for used cars to sell or purchase. Secondly, the auctioneer spends more time selling and describing each car to allow buyers the time to look the car over. The chant will keep the buyers interested as well as informed, and to maintain the speed and rhythm, Mr. Young may mumble a few syllables to create the balance. Above all, the auctioneer's sell must be informative, honest and convincing.

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TRAHC FOLKLIFE STUDY GUIDE ©
RAYMOND CLEGHORN: WOODCARVER

Objectives:

1. The students will identify one material tradition.
2. The student will describe one way to make a woodcarving.

What are "material" traditions?:

Material traditions refer to those things that we have learned to make out of physical materials from our friends, families, and work mates. Material traditions often beautify our solutions for our basic needs. A well baked pie not only satisfies our hunger, it pleases our sense of smell and it looks pretty. A quilt keeps one warm while dazzling or soothing the eye with Double Wedding Rings, City Pavements, Trips Around the World and Log Cabin patterns. Baskets carry anything from eggs to Tupperware lids. Students teach each other to make things by folding paper into complex shapes. The beauty we see in certain material traditions cause us to name some of them "folk art."

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Roberts, Warren E. "Folk Crafts," in Dorson, pp. 233-252

Questions about the Story:

1. What kinds of industries and lifestyles can one see while driving along Highway 71 between Texarkana and Ashdown?
2. What does Mr. Cleghorn do?
3. Where was Mr. Cleghorn born? Locate the town on a map and determine how far it is from where he lives now.
4. How did Mr. Cleghorn start woodcarving?
5. What were Mr. Cleghorn's first tools?
6. What kind of wood did Mr. Cleghorn start carving?
7. What kinds of wood does Mr. Cleghorn carve today?
8. Why does Mr. Cleghorn carve these kinds of wood today?
9. Describe how Mr. Cleghorn designs a woodcarving.
10. What is "gingerbread?"

Questions about the Tradition:

1. How is this a tradition for Mr. Cleghorn?

Student Activities:

1. Find out what kinds of things students make from paper. Have them make those objects that they learned to make from friends and/or family. When they have done this, have each student write on an index card what the name of the object is and how he or she learned to make it.
   - Display the objects in the classroom.
   - Have the library display the collection as an exhibit of student folk art.
   - Make mobiles out of the objects and their card and hang the objects in the classroom.
2. Have the students do the same thing, but this time have them use paper or any object they might use (i.e. paper clips, rubber bands).

Reading:

On a good day driving north on US 71 from Texarkana to Ashdown, the scenery gives you a good glimpse of this neck of the woods in southwestern Arkansas. The train tracks on the left are a humming highway on which lumber, and other goods are transported. Cattle graze to the right and left. People leave the road to cross over to the Red River to enjoy the scenery and perhaps to fish. Further down 71, closer to Ashdown, one sees the smoke of Georgia Pacific's paper mill straight ahead, or a sign on the right pointing to Raymond's Woodcarving and Country Crafts. Take a right down the gravel and dirt drive and you may see Raymond outside sanding cedar or cypress, cutting scrollwork out on a homemade bandsaw whose parts are made of wood rather than metal. If he's inside his shop he might be working on similar things. Nonetheless and either way, this man will stop his work to talk with you and, if you want, take you up the driveway to a small wooden building where inside tables are laden with animals, bowls, and figures all made of wood, made by Raymond Cleghorn.

Mr. Cleghorn was born in 1935 near Foreman, Arkansas in Little River County. He had been around wood all of his life, in the sawmills that dotted the area, the carpentry business, and in his uncle's blacksmith shop. As a boy, Mr. Cleghorn was ill a good deal of the time and had to stay indoors. He helped his mother piece quilts and do other hand work, like embroidery. One day Mr. Cleghorn's mother gave him a pocket knife and suggested that he try carving wood. He did, and at the age of seven his first carving was of an ox hauling a cart. At age 14 he carved a stage coach with horses, harness, and passengers. Mr. Cleghorn carved a lot in those seven years between the ages of 7 and 14, but these two pieces are his mother's pride and joy.

Mr. Cleghorn's first tool was a pocket knife and his material was the pine boards that apple crates are made

of. Every week the family would go to town to buy groceries and carry them home in the crate that Mr. Cleghorn would recycle by dismantling it and carving the boards. Over the years, however, Mr. Cleghorn discovered the soft and light properties of cypress knees, and cypress is his favorite wood to work with.

Mr. Cleghorn's first carvings, besides the ox and the stagecoach, were such toys as guns and "bean-flips," also called "sling-shots." Today Mr. Cleghorn carves what he has seen in his lifetime, such as animals, from bear to quail; nativity scenes, and farming scenes of a farmer, his ox, and the plow between them.

Mr. Cleghorn has worked with wood all of his life. Twenty years ago he and his mother went into the furniture restoration business and worked on anything people in the area wanted him to restore. So Mr. Cleghorn carved everything from doors to decoration on houses called "gingerbread." Mr. Cleghorn got into the habit of doing restoration work by day and wood carving at night. His mother jokingly calls the living room "the chip yard," for all of the wood chips and dust in that space of the house (which Mr. Cleghorn built in 1978) where Mr. Cleghorn carves.

Mr. Cleghorn's carving process is not complex but it is intense, since patience in carving, in Mr. Cleghorn's mind, is one key aspect of good carving:

"If I'm going to do a deer, a horse, or a dog or something, I'll get me a piece of paper and I'll draw a picture of it on paper. I'll draw a silhouette of him. Then I'll take that and mark it off (onto the wood) a little bit larger than what you wanted, and everything, and then you can saw...that silhouette out. Then start (whittling) from there."

The paper becomes a pattern and the saw is the means by which to cut off the wood not needed to make the figure. Mr. Cleghorn uses mostly a pocket knife and smaller carving blades that he has made for himself. Though he usually makes what he intended to make, Mr. Cleghorn has "slips" where a piece of wood breaks and he has to carve a different figure. For example, a chicken could easily become a quail. A finished piece will be sealed and varnished, but never painted.

Duck decoys are not varnished, the feathers are burned in with a wood-burning tool. Bears, carved from cypress knees, are stained, and the fur is carved into the figure. Though Mr. Cleghorn's wood of choice is cypress, he uses other woods with an eye toward matching the wood to the natural color of the animal he is carving. A duck is made of western cedar; deer are not carved from basswood because basswood is snow white and deer are not that color.

Mr. Cleghorn's tradition is located in his life with wood. If he had not been ill as a boy, he probably would not be carving. Yet he was ill, and his carving represents his solution to the problem of being a part of an environment that he could not be a full part. He is well known throughout Little River County as a master woodcarver, and some of his pieces rest in homes in foreign countries. Raymond Cleghorn is a true hero of tradition.

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